

Offenbach, Rising Melodic Gestures in *La belle Hélène* (1864)

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Abstract:

Jacques Offenbach's *La belle Hélène* (1864) was the successor to *Orphée aux Enfers* (1858; 1874) in both its send-up of Greek myth and its production triumph. Four other mature and now well-known operettas followed: *Barbe-bleue* (1866), *La Vie parisienne* (1866), *La Grande-Duchesse de Gérolstein* (1867), and *La Périhole* (1868). All of these—along with *La belle Hélène*—were composed to libretti by Henri Meilhac and Ludovic Halévy.

Unless indicated otherwise by note or citation, nothing in this file has been published previously, with the exception of referenced and unreferenced material that has appeared in other essays of mine published on the Texas ScholarWorks platform or in my blogs [Hearing Schubert D779n13](#) and [Ascending Cadence Gestures in Tonal Music](#). Musical examples come from public domain sources, most of them downloaded from *IMSLP* (<http://imslp.org>), the Internet Archive ([link to Offenbach search](#)), or *Gallica* (Bibliothèque nationale de France; [link](#)). Any figures occasionally drawn from published sources that may still be under copyright are condensed, edited, and/or annotated and conform to Fair Use guidelines. The license under which this essay is published is: [Creative Commons Attribution-NonCommercial-NoDerivs 3.0 United States](#). All new material and the compilation copyright David Neumeyer 2019.

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Introduction

Orphée aux Enfers (1858; 1874) was profoundly important to the establishment of French operetta and through that to operetta in its international scope, eventually including also the American musical. For several years after 1858, however, Offenbach struggled to obtain a similar success; he finally hit the mark by returning to parody of Greek myth in *La belle Hélène* (1864), the successor to *Orphée aux Enfers* and a production triumph (200 performances in its first production; mounted shortly thereafter in other cities [within a month in Vienna]; five Paris revivals before the end of the century). Four other mature and still among the best-known operettas followed on an almost yearly basis: *Barbe-bleue* (1866), *La Vie parisienne* (1866), *La Grande-Duchesse de Gérolstein* (1867), and *La Périhole* (1868). All of these—along with *La belle Hélène*—were composed to libretti by Henri Meilhac and Ludovic Halévy.

This essay offers a short historical narrative, then documents ascending cadence gestures in *La belle Hélène*. It is my intention to publish in due course similar documentation of ascending cadence figures in the four operettas from 1866-1868.

For more information on Offenbach and on ascending cadence gestures in nineteenth-century theatrical music, see my essays on two one-act operettas (*Le deux Aveugles* and *Pomme d'Api*: [link](#)) and on *Orphée aux Enfers*: [link](#).

This and other essays are part of the larger project of documentation of ascending cadence gestures in European and European-influenced musics from the late Medieval era to the early twentieth century. For more on this project, its argument, and methods, see my essays *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (2016; [link](#)), *Addendum to the Historical Survey, with an Index* (2017; [link](#)), and *Ascending Cadence Gestures, New Historical Survey, Part I: Introduction* (2019; [link](#)).

I

One aspect of the essays on Offenbach is to correct and fill out the list of entries in my *Table of Compositions with Rising Lines* ([link](#)). In the list below (see the top of the next page), I give titles, production year, and number (N) of entries in the Table. Three titles with an asterisk (*) were not in the Table: the two one-act operettas from the essay named and linked to above, and *Barbe-bleue*, the only one among the 1860s-era successes that I did not include in the original Table.

The updating is an important part of the Offenbach project because, as I have written several times before, much of the original work finding rising lines was carried out in the mid-1990s and focused on nineteenth-century theatrical music using vocal scores in the Indiana University School of Music Library. In the interim, large numbers of opera and operetta scores have been digitized by libraries in the United States, Canada, and Europe, and these provide an exceptionally large and very accessible fund of material to update and, where necessary, correct the earlier list.

Title	Year	N =
<i>Les deux Aveugles</i> *	1855	
<i>Bata-Clan</i>	1855	3
<i>Orfée</i> – both versions	1858; 1874	11
<i>belle Hélène, La</i>	1864	8
<i>Barbe-bleue</i> *	1866	
<i>Vie parisienne, La</i>	1866	3
<i>Grande Duchesse de Gérolstein, La</i>	1867	3
<i>Périchole, La</i>	1868	8
<i>Brigands, Les</i>	1869	2
<i>Roi carotte, Le</i>	1872	1
<i>Pomme d'Api</i> *	1873	
<i>Jolie Parfumeuse, La</i>	1873	2
<i>Madame L'Archduke</i>	1874	2
<i>Boulangère, La</i>	1875	3
<i>Madame Favart</i>	1878	2
<i>Fille du TambourMajor, La</i>	1879	12
<i>Tales of Hoffmann</i>	1881	10

A note on scores — I use what is readily available to me. Nineteenth-century published scores are nearly as variable as productions were. Offenbach himself not only revived but also rewrote several of his operettas, including not only *Orfée*, but also, among the 1860s successes, *La Vie parisienne* (1873) and *La Périchole* (1874). Notable among other revisions is *Geneviève de Brabant* (1859; revisions 1867 & 1875).*

Offenbach also reused music, both overtures and songs, and he quoted others' music, usually as parody. My goal is such generally that I do not need to account for these reuses; not only would the philological task be daunting (we note that work on the Offenbach Edition is ongoing but is far from complete), but results would in almost all cases have little effect on my first priority, which is to document the frequency of use of rising cadence gestures in Offenbach's operettas.

Finally, the reader should understand that this essay is not meant as a historically contextualized or interpretative study, nor is it a detailed analysis of music or libretto. It is, instead, a *documentation* of ascending cadence gestures, primarily the so-called “structural cadences” at the end of a number. Although I try to focus on these “structural cadences,” or characteristic tonal and formal endings before a vocal or instrumental coda, ambiguity about their status in relation to codas was already prevalent by the mid-1810s, well before Offenbach—or, to put it another way, musicians were creatively rethinking an established practice of extended codas derived from mid- to later eighteenth opera.**

* Offenbach wrote new numbers for the 1865 Vienna production of *La belle Hélène*, but those, unfortunately, are not included in any edition to which I had access at the time of writing.

**The text of several paragraphs in this introduction incorporates, in edited form, material from earlier essays published on the Texas ScholarWorks platform.

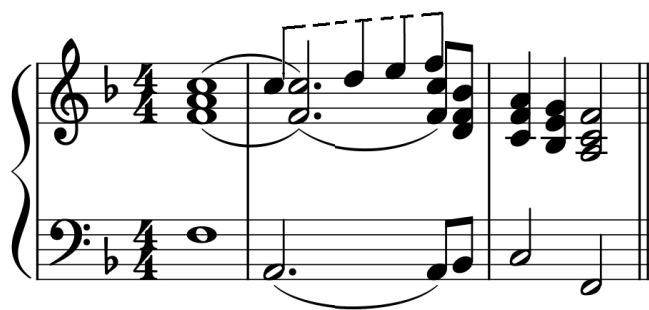
Part I: Historical note on ascending cadence gestures

Ascending cadence gestures are common in operettas and in some early opéras comiques. Composers frequently altered traditional dramatic cadence figures beginning in the mid-1830s, but it was multiple instances in Offenbach's one-act stage pieces in the mid-1850s that popularized them to the extent that they turned into clichés of the musical theater.

In the stage repertoire, it is not difficult to see the attraction of a dramatic upper-register ending of an aria or a vigorous chorus. The formulas established in the late 1600s and continued through conventional use throughout the 1700s, however, tended to suppress prominent ascending gestures in structural cadences. The practice that evolved by the early 1700s is a “double gesture” that will be very familiar to anyone with even minimal experience listening to this music: a dramatic, usually scalar rise to $\wedge 5$ or $\wedge 8$, often (though by no means always) with a I^6 harmony supporting, then a firm, and almost always scalar, descent to $\wedge 1$. Here is a characteristic example: Handel, oratorio *Solomon* (1748), Zadock's aria “Sacred raptures cheer my breast,” beginning and final cadence below. Note the additional advantage of direct text expression in the cadence.

Beginning:

Final cadence:



Some forty years later, Mozart writes the formula but “sneaks in” an appropriately affirming descant ascent in the first violins. This is *La clemenza di Tito*, K. 621 (1791), no. 3 duettino “Deh prendi un dolce ampleso.” First, the vocal score in C. G. Neefe’s edition published within a decade of Mozart’s death, then (see the top of the next page) the first violin part from the full score, cadence only. The first appearance of the cadence is boxed in system 2 of the first example, then the “one-more-time” cadence expansion device and the final cadence in system three. The first violin notes are circled. (This digitized score comes from the Badische Landesbibliothek, Karlsruhe.)

N^o 3. Duettino. 15.

SESTO. ANNIO.

Deh prendi un dolce ampleso, a-mi-co mio fe-del! e o-gnor per me lo stes-so, ti
In deinem Arm zu wei-len, Freund, welche Selig-keit! Laß Glück und Schmerz uns thei-len, voll

Andante.

SESTO. ANNIO. SESTO. ANNIO. à DUE.

ser-bia, mi-co il ciel, e o-gnor per me lo stesso, ti ser-bi a-mi-co il ciel, e o-gnor per me lo stes-so, ti
treuer Zärtlich-keit, Laß Glück und Schmerz uns theilen, uns theilen, voll treuer Zärtlichkeit, laß Glück und Schmerz uns theilen, voll

ser-bia-mi-co il ciel, a-mi-co il ciel, a-mi-co il ciel,
treuer Zärtlich-keit, voll Zärtlich-keit, voll Zärtlich-keit.

f. p. f. p. f. p.

The first violin part in the final cadence:

In choruses and ensemble numbers (quartets, sestets), one does occasionally find forceful, assertive endings that highlight the upper register in the structural cadence. Again from Handel's *Solomon*, no. 6 "Throughout the land Jehovah's praise" holds to a conventional formula for a choral fugue but at the same time manages a striking ending. In the examples below, I have shown the opening of the chorus with the first three entries of the subject (the alto, incidentally, is notated an octave higher than it sounds), then the ending, soprano part only with Dr. John Clarke's keyboard reduction. Note the *cadenza perfetta* (6-8), the grand pause (boxed), and the final cadence with rising line in the soprano (also boxed). Note also the "wedge" figure created by the simultaneous ascent in the sopranos and descent in the orchestra.

Beginning:

Ending:

pow'r and mer-cy is the Lord. Through-out the land Je-ho-vah's praise re-

-cord, For full of pow'r, of pow'r - - - For full - - - of pow'r - - - and mer-cy is the Lord.

Before moving on to opéra comique and operetta, we need to consider another repertoire. The eighteenth-century formulas of compositional practice and pedagogy were not universal in what would later be considered “lighter” musical genres, as I have found to be the case in popular songs and dances, which began to appear with increasing frequency on the musical stage in the second quarter of the eighteenth century. Vaudevilles, the most important of the predecessors of the operetta, were stage comedies that used a repertoire of tunes to which new words were fitted as needed (originally, “vaudeville” referred to the tunes themselves). As Clifford Barnes notes,

by the end of the 18th century, with *opéra comique* tending to use more elaborately constructed musical numbers, comedy with sung vaudevilles became separated from it under the names *comédie à couplets* and *comédie-vaudeville*. In 1792 Piis and Barré opened the *Théâtre du Vaudeville* [in Paris] for this kind of entertainment, which at first resembled what is now called musical comedy. Eventually these shows were called simply vaudevilles. Their producers increasingly used satire and variety acts with all kinds of popular music. This lighthearted style of entertainment spread across Europe. (*Oxford Music Online*, article “Vaudeville.”)

The best known published collection of vaudeville tunes is that of Joseph-Denis Doche, who was a central figure in the genre’s early history. Most of his career was spent in the *Théâtre des Varieties*, the main rival to the *Théâtre du Vaudeville*. His *La musette du vaudeville* (c. 1822) is very large—there are over 400 individual pieces; at least three dozen of its songs use one or another form of ascending cadence gesture, whether in the voice or in a brief codetta. The “Air de Farinelli” is particularly interesting; here are the last two phrases.

4

puisqu'on prétend qu'en ce pa-ys les gens qui servent tout le monde fi-nis-sent

par é-tre ser-vis fi-nis-sent par é-tre ser-vis.

We hear three versions of an ascent to $\wedge 8$ (D5): simple in phrase 4 ($\wedge 5-\wedge 6-\wedge 7-\wedge 8$), then a variant type ($\wedge 6-\wedge 5-\wedge 7-\wedge 8$) to begin phrase 5 (circled), and finally a “wedge,” where the ascending line moves below—and toward—a descent from $\wedge 3$ (F#5).

See the full score below. As the rhymes show quite clearly—*venant/payant, commis/servis*—the principal cadence is the middle one (beginning of system 5) and the final one is a variant.

1 Allegro

N° 17.

AIR DE FARINELLI

2

3

4

Pour se rendre les gens pro-pi-ces son-ple discret à tout ve-

-nant j'offrea-vec zè-le mes ser-vi-cés on m'a tou-jours en me pa-

-yant j'devrais ben briller à la ron-de a-voir des la-quals des com-

-mis puisqu'on prétend qu'en ce pa-ys les gens qui servent tout le monde fi-nis-sent

par é-tre ser-vis fi-nis-sent par é-tre ser-vis.

What connection, if any, this tune may have to the eighteenth-century castrato known as Farinelli I don't know. The sources of popular melodies were quite diverse, and even in the early nineteenth century reached back one or even two centuries; some were bowdlerized or simplified versions of arias, many were dance songs or instrumental tunes from the contredanse repertoire.

Repetitious and limited in range, such melodies often define convincing focal tones or interval frames. See below, where I have isolated elements of the interval frame (proto-background) $\wedge 3\text{-}\wedge 5/\wedge 5\text{-}\wedge 8$ in the first phrase. In the ensuing phrases, the upper part of the interval frame is primary, and overall $\wedge 8$ may easily be heard as a focal tone. The ascending gesture is thus a scalar motion within the interval frame $\wedge 5\text{-}\wedge 8$. The final figure involves an expressive over-topping of the frame and its line by an ornamental descent from $\wedge 3$. See the reduction below: eighth notes at the end are notated in the manner of the Schenkerian “boundary play.”

The image displays a musical score for a piece from Offenbach's *La belle Hélène*, page 10. The score is in 6/8 time, key of D major, and marked "Allegro". It features a vocal melody and a piano accompaniment. The vocal melody is annotated with interval frame markers: $\wedge 3$, $\wedge 5$, and $\wedge 8$. The piano accompaniment is annotated with $\wedge 5$, $\wedge 6$, $\wedge 7$, and $\wedge 8$. The score includes a reduction of the vocal melody and a piano accompaniment. The lyrics "Pour se rendre les gens pro-pi-cés" are written below the vocal line. The piano accompaniment consists of a series of eighth notes in the right hand and a more complex rhythmic pattern in the left hand. The reduction of the vocal melody shows the interval frame markers and the final figure with an ornamental descent from $\wedge 3$.

In the “Romance du poète satirique,” the interval frame is $\wedge_3\text{-}\wedge_8$ (see the voice’s first phrase) but here the two registers are equal, nicely balanced across phrases. In phrase 1, after the interval is defined, a line moves gradually downward from the upper tone to the lower one. In phrase 2, the descent stalls on \wedge_5 and the lower register completes a descent to \wedge_1 (see beginning of the third system). In phrase 3, the lower register dominates, even spilling over its descent into the beginning of phrase 4, which gives more and more attention to the upper register and finally closes there (circled).

ROMANCE DU POETE SATIRIQUE

N° 8. *Andante* 1 Chant

(4, continued) *Rit.* (F4)

The “Air de la tasse de Chocolat” is similar in maintaining a distinction of register between the lower \wedge_3 and \wedge_8 .

AIR DE LA TASSE DE CHOCOLAT

N° 1. *All.^o*

Gardez cro-yez moi vos le-
- çous toutes deux je les blâme on en - dort a-vec les sermons on tue a -
- vec sa la - - me pour corri- gersans endor-mir et sur tout sans fai-re mon-
- rir lais-sez fai-re lais-sez fai-re lais-sez
faire u - ne fem - - me lais-sez faire a ne fem - me.

In the “Air des clefs de Paris” I have marked the phrases as two-bar blocks rather than four. Note that the text closes with phrase 4, at which point we hear a cadence to the dominant. The first repetition of text, in phrase 5, brings a proper close on the tonic and $\wedge 1$, after which phrase 6 and its repetition (boxed) offer a rousing upper-register refrain. Shown here in the small, this is also the design of many an air or larger ensemble piece in the repertoire of comic opera and operetta.*

AIR DES CLEFS DE PARIS

Moderato

N°11.

Dans les cœu -

bats cher cher la gloi - - re et par les plus bril-lants ex-ploits à son

char fi-xer la vic - - re c'est le plai-sir des rois c'est

le plai-sir des Rois *tutti* c'est le plai-sir des Rois c'est le plai-sir des

Rois.

This reduction follows the beaming in the score above. The proto-background $\wedge 3/\wedge 5$ at the beginning is given a clearly defined linear descent in both parts, the lower voice reaching $\wedge 1$ by the end of phrase 5, while the upper voice reaches a readily inferred (imagined) $\wedge 3$. The sixth phrase is completely independent of this frame.

Ernest Déjazet, *La gardeuse de dindons*, comédie-vaudeville en trois actes (1845; *Théâtre des Varieties*). These examples are from a quadrille based on tunes from the stage work. The first example is an opening strain used as a refrain—it would appear five times in the course of the number.



Here are the opening phrases of the first and second strains of number 5.



In my essay on *Orphée aux Enfers* ([link](#)), I wrote that “the multiple repetitions of cadence phrases frequently served to upend the relative status of *structural* cadence and *final* cadence, effectively giving priority to the latter. The tension between *formulaic* ending and *dramatic* ending can be felt throughout Offenbach’s work, but, I reiterate, it was already a part of compositional, improvisational, and performance practice at least fifty years earlier.” “At least”—yes, as the habit of enlarging the closing areas of a piece was already well-established no later than the 1780s. The two methods are quite distinct and both are calculated in relation to the structural cadence: in the first case, the approach to the structural cadence and the cadence itself is expanded, after which a coda/codetta follows as a relatively brief afterthought; in the second case, the structural cadence arrives as expected and then the coda area is expanded, mainly through multiple and often elaborated repetitions of the cadence and sometimes including diversions to chromatic keys or dramatic oppositions of dynamics and register. In some cases, especially in larger-scale compositions, one finds *both* methods used, with the result that the balance threatens to be tipped in favor of the dramatic gestures of the ending and away from the themes of the beginning.

Two arias by Mozart illustrate different versions of the second method above (that is, expanding the coda). In his operas, “rondo” sometimes designates a simple ternary form (ABA)—as in some numbers from *Così fan Tutte*—but at other times it can label larger-scale pieces as fully developed as any instrumental rondo. The latter is the case in two versions of “Non temer, amato bene” related to the opera seria *Idomeneo* (1781). The first, K. 490 in Bb major, was inserted into a private performance of the opera in 1786. The version in Eb major from the same year, K. 505, was written as an aria performed in concert by Nancy Storace to Mozart’s own accompaniment.

Given that they are set to the same text, it is not surprising that the design of the two arias is very similar: K. 490 is in two parts, Andante, Allegretto, each of which is in rondo form, the Andante as a ternary form with transitional C, the Allegro a five-part rondo with coda:

Andante				Allegro moderato					
AI,2	B	AI	C //	A	B	A'	C	A	Coda
1	31	50	58	67	96	109	117	133	154 - 172

The design of the concert aria is as follows, again with a ternary Andante followed by an Allegretto as five-part rondo.

Andante				Allegretto					
AI,2	B	AI	C //	A	B	A'	C	A'	Coda
1	31	53	63	71	87	100	108	153	162 - 226

In K. 490, note that the entire rondo theme (A, 21 bars) is repeated in the final statement, followed by a 19-bar coda that has the usual coda components—tonic pedal, attention to the subdominant, imperfect closes, an emphatic final cadence, and orchestral codetta. See the annotated score below.

cor: di - te voi, se quel tor -

A, bars 13-21

Coda

- men - to può sof - frir un fi - do cor, di - te vo - i, se quel tor -

cadence closing A (tonic pedal)

- men - to può sof - frir.....

157

lean twd. IV

un... fi - - - - do

158

cor, di - te voi,.... se quel tor - men - to può sof -

IAC (IAC)

- frir un fi - do cor, può sof - frir un fi - - do

(to vi) final cadence 172

cor?

orchestral codetta

In K. 505, the final statement of A is truncated (A') and the coda is 65 bars, or almost 30% of the entire aria. The components are the same and in the same order (pedal point first, leaning to the subdominant, etc.), but everything is opened up, so to speak, to focus the music on vocal display. Below is A' and excerpts from the coda. (The score is from an edition for voice and two pianos.)

A'

bel - le che re - de - le le mie pe - ne in tal mo - men - to, di - te voi, se - gnat - tor

Coda

men - to può sof - frir un - - fi - do cuor?

162

163

bel - le, che ve - de - te le mie pe - ne in - tal mo - men - to, dà - te voi, s'e - gual tor -

After bar 190: move toward the subdominant.

puo - sof - frir un fi - do cuor,

200

puo sof - frir.

After bar 200, approach to the final, emphatic cadence.

The image displays a musical score for a piano and voice. The score is written in B-flat major (two flats) and 2/4 time. It consists of three systems of staves.

System 1 (Measures 212-213):

- Measure 212:** The piano part features a complex, flowing melody in the right hand, while the left hand provides a steady bass line. The vocal line (soprano) enters with the lyrics "puo" and continues with "sof - frir" and "un".
- Measure 213:** The piano part continues with a similar melodic pattern. The vocal line continues with the lyrics "fi".

System 2 (Measures 214-215):

- Measure 214:** The piano part features a series of chords in the right hand, while the left hand continues with a steady bass line. The vocal line continues with the lyrics "do" and "cuor,".
- Measure 215:** The piano part continues with a series of chords. The vocal line continues with the lyrics "do" and "cuor,".

System 3 (Measures 216-217):

- Measure 216:** The piano part features a series of chords in the right hand, while the left hand continues with a steady bass line. The vocal line continues with the lyrics "do" and "cuor,".
- Measure 217:** The piano part continues with a series of chords. The vocal line continues with the lyrics "do" and "cuor,".

The score concludes with a final cadence in measure 217, marked by a double bar line and a repeat sign.

I will not show an example of the first method (internal expansion before the coda), as this should be very familiar from the sonata form repertoire, where it often comprises a substantial part (oftentimes the majority) of the secondary theme area of the exposition.

In the generation before Offenbach, Bellini's opera semiseria *Adelson e Salvini* (1825; rev. 1829), no. 2 cavatina "Io provo un palpito," provides a simpler example of the tension between structural (formulaic) and final (dramatic) ending. I have chosen it for its clarity of design but also because it is listed in the *Rising Lines Table*. The design is ABAC, where C is a coda. The units A, B, and A are balanced: each is 8 bars. The first A section has another 8 appended to it as a coda/codetta, or 16 total (A + codetta); in the reprise C is expanded to 15 bars, or 23 bars total (A + C). Thus, 23 of the cavatina's 47 bars are codetta or coda.

There is no question that the end of the A-section reprise is a structural cadence, but by firmly established convention (Bellini's obvious model for this opera is Rossini) the composer's audience knew full well that the cavatina wasn't finished yet. Here is the cadence and coda, annotated.

A-reprise, cadence:

Coda

c1

32 - drò, ma le mie smanie finir ve - - drò. Or se in sen -

c2

35 - si - bi - le mi mostro al pian - to, l'i - de - a che m'a - gi - ta com - pir sa -

cadence

c1

38 - prò, or se in sen - si - bi - le mi mostro al pian - to, l'i - de - a che

cadence

IAC

41 m'a-gi - ta com-pir sa - prò,..... l'i-dea che m'a-gi - ta compir sa -

cadence

44 - prò,..... l'i-dea che m'a-gi - ta com-pir sa - pro,

cadence

cadence diverted

IAC

16

47 com - pir sa -

cadence

49 - prò!

PAC

The expressive coda grabs attention away from the structural cadence, thereby reinterpreting its role, effectively reducing it to formula.

(p)

Note how easily the voice—with nothing more than an impulse during a particular performance—might follow its own trajectory (and the orchestra's broad hint—arrow) to end in the upper register (circled) rather than the lower, as in the published score.

Another simple, though not so dramatic, example is the romance “Pour toujours disait elle,” no. 14 in Daniel Auber’s *Fra Diavolo* (1830), one of the most successful opéras comiques in the century. This was also included in the Rising Lines Table.

Five phrases complete the text, as A1-A1 repeated-B1-B2-B3, but B3 closes with an IAC and B2-B3 are repeated—another expansion of the ending, though not in coda form, as in “Io provo un palpito.”

In the example on the following page, I have included only the voice part until the final cadence. A focal tone of D5 (as notated; of course it would be sung as D4) is very clear throughout, with stepwise descents from it to B4 or G4 in every phrase. A background descent would require imagining the A5 as if it were A4. But the fact of the focal tone as ^5, the shape of the line, and a broad hint in the accompaniment could also have us hear the registers reversed, as ^5-^6-^7-^8.

One has to assume that an enterprising singer would take advantage of the fermatas to offer a cadenza and in the second verse (all of the music is repeated) very possibly finish in the upper rather than the lower register, the upper register here being in any case more congenial to a tenor voice.

LORENZO.

A1
Pour tou-jours, tou - - jours disait et - le je

A1, repeat
suis à toi le sort peut bien t'être

B1
in - fi - dè - le mais non pas moi et dè -

B2
jà la perfide a - do - re un autre a - mant et je ne

puis, le croi - re, le croi - - re en - co - - re

B3 **B2, repeat**
je l'aimais tant je je l'ai - mais tant je ne

puis le croi - re, le croi - - re en - co - - re

B3'
je l'aimais tant je l'aimais tant

f *p*

That such endings invite upper-register improvisations from the singer can be shown in at least one such moment that was “frozen” in score form, the ending of the duet “Il faut me céder ta maitresse,” no. 8 in Adolphe Adam’s *La Châlet* (1834).^{*} The upper voice is a tenor (Daniel), the lower a bass (Max). Here F5 (as notated; circled) is over-leapt by Cb6 but the goal of the falling rapid notes is F4 (circled). Although Max follows through on a lower register close, in the manner of our previous examples here, Daniel returns to F5 and finishes $\wedge 7\text{-}\wedge 8$. In the course of this, the two singers together even create the ancient *cadenza perfetta*, the intervals 6-8.

Returning to ensemble numbers, two choruses that precede “Il faut me céder ta maitresse” in *La Châlet* are of interest. “Par cet étroit sentier” (no. 5) and no. 6, couplets (“Dans le service de l’Autriche”) and chorus (“Malgré moi je frissonne”), are closely related in action and theme. The first is a drinking song with choral refrain, the latter being a good bit of enthusiastic noise with a figure that focuses on $\wedge 8$, descending from it and returning to it--see below. All we’re missing is a “huzzah” or two (see below).

^{*} For more information on *La Châlet* and its significance for the history of ascending cadence gestures in music for the stage, see my essay *On Ascending Cadence Gestures in Adolphe Adam’s Le Châlet* (1834): [link](#).

Adam expands on this theme to create a vigorous ensemble. Here is the ending:

Wie fasst mich ban - ges.
Mal - gré moi je fris -
be - seelt, o seht ihr ban - ges,
vrai ment j'en ris au fond du
t, ihm müssen wir ge - hörden, drum trinkt nach Herzens -
er; no - tre sergent l'or - don - ne, bu - vons a - vec ar -
t; ihm müssen wir ge - hörden, drum trinkt nach Herzens -
er; no - tre sergent l'or - don - ne, bu - vons a - vec ar -
loco

Za - gen! wie die Furcht sehr mich quält!
son - ne et de crainte et d'hor - reur!
ban - ges Za - gen, wie es mich von Lust be - seelt, o seht ihr
coeur, vrai ment j'en ris au fond du coeur; i - ci que l'a - mi -
lust! Er wird für Al - les sor - gen, wir sind nicht schuld - be - wusst, ihm müs - sen wir ge -
deur! Cet - te consigne est bon - ne, j'o - bé - is de grand coeur; c'est no - tre ser - gent
lust! Er wird für Al - les sor - gen, wir sind nicht schuld - be - wusst, ihm müs - sen wir ge -
deur! Cet - te consigne est bon - ne, j'o - bé - is de grand coeur; c'est no - tre ser - gent.

"one note too far"

Wie die Angst mich so quält!
Je me meurs de frayeur.

ban-ges Za-gen, wie mit Lust mich's be-seelt, wie mit Lust mich's be-seelt!
tic par-don-ne un in-stant de frayeur, un in-stant de frayeur.

hor-chen, wir sind hier kei-ner Schuld, kei-ner Schuld uns be-wusst.
qui l'or-don-ne, j'o-bé-is de grand coeur, j'o-bé-is de grand coeur.

In the 1840s, as the Opéra Comique tended more and more toward serious and large-scale productions, in imitation of grand opera, the vaudeville theaters kept their characteristic comedy sketches with interpolated musical numbers focusing on parody and satire. Very much in this vein, Offenbach's *Les deux aveugles*—a “bouffonnerie musicale”—was one of three pieces hastily put together for the July 5, 1855 opening of his Bouffes-Parisiens, a small theater for which he had succeeded in getting a license only a month earlier. *Les deux aveugles* brought the evening to a rousing close, making stars of the comedians who played its grotesque heroes (beggars who pretend to be blind). The show ran for at least a year. Although generally called a one-act operetta now, it is barely an operetta in any usual sense: at one act, with two scenes, and lasting barely twenty minutes (including its overture), more than half of which is dialogue, *Les deux aveugles* is really a vaudeville skit. (In the proper manner of the vaudeville, no. 2 is a satirical imitation of the style of a Donizetti aria, and no. 4 is a full-out parody of a number from Meyerbeer's *Robert le Diable*.)

All of the musical numbers have rising cadence gestures. Number 1, “Dans sa pauvre vie mûlheureuse,” is especially straightforward: it has a simple *Umlinie* from a well-defined focal tone $\wedge 5$ and closes with a ridiculous exaggeration of an operatic cadential flourish, during which the line rises to $\wedge 8$. Each element of the line has its own harmonic support, the often critical $\wedge 6$ in this case lying above a secondary dominant (V 6/5 of V). See the beginning and ending passages on the next page.

* For more information on *Les deux aveugles*, see my essay on two one-act operettas: [link](#).

“Dans sa pauvre vi’ mâlheureuse,” beginning:

^5

PATACHON

PIANO.

Dans sa pauvre vi' mâlheureuse Pour la veugle point de bonheur;

The musical score shows a vocal line for 'PATACHON' and a piano accompaniment for 'PIANO.' The key signature has one flat (B-flat). The vocal line begins with a scale degree ^5 marked above the first measure. The lyrics are 'Dans sa pauvre vi' mâlheureuse Pour la veugle point de bonheur;'. The piano part features dynamic markings of *f* and *p*.

“Dans sa pauvre vi’ mâlheureuse,” ending:

(^5)

P.

né ... n'est point-z-un faux né, un faux nécessaire. N'est point, n'est point-z-un faux, un faux nécessaire, nécessaire, nécessaire - teux. un

f p f p cresc.

^6 ^7 ^8

P.

faux nécessaire - si - teux.

(trombone)

The musical score shows a vocal line for 'P.' and a piano accompaniment for 'P.' The key signature has one flat (B-flat). The vocal line begins with a scale degree (^5) marked above the first measure. The lyrics are 'né ... n'est point-z-un faux né, un faux nécessaire. N'est point, n'est point-z-un faux, un faux nécessaire, nécessaire, nécessaire - teux. un'. The piano part features dynamic markings of *f* and *p*, and a *cresc.* marking. The score includes scale degree markings ^6, ^7, and ^8 above the vocal line. The ending of the piano part is circled and labeled '(trombone)'.

Three years later, when the laws governing Paris theaters were relaxed somewhat, Offenbach was able to produce longer works in the Bouffes-Parisiens, and he promptly created a satirical masterwork in two acts and four scenes: *Orphée aux Enfers* (1858). Eurydice's first number, the chanson “La femme dont le coeur rêve” makes it clear that the rising cadence gesture will find a secure home in the operetta repertoire. The number is in couplet form: a strophic song in two verses, musically identical, with instrumental introduction and coda. Scale degree ^5 is defined strongly enough to be a focal tone, from which a descent follows to end the first phrase (bracketed).

Eurydice

1. La fem - me dont le cœur rê - ve n'a pas de som - meil;

The ending generates a mirror to that first phrase, as the line rises from $\wedge 5$ to $\wedge 8$ while Eurydice admonishes us “don’t tell my husband.”

$\wedge 5$

c.t. *più rit.*

car c'est pour le ber - ger jo - li qui loge i - ci, qui loge i - ci, qui loge i - ci, n'en di - tes rien à mon ma - ri, n'en di - tes rien à mon ma - ri.

$\wedge 6$ $\wedge 5$ $\wedge 6$ $\wedge 7$ $\wedge 8$

très vite *rit.* *rit. col canto*

Eurydice’s second number, “La mort m’apparaît souriante,” is an excellent example of parallel cadences, the first falling according to formula, the second rising. Eurydice has decided that dying (as if falling asleep) and going off with Pluto is better than remaining with her insufferable, violin-playing husband. The form is again couplets (two strophes).

* For more information on *Orphée aux Enfers* and its significance for the history of ascending cadence gestures in music for the stage, see my essay *Offenbach, Rising Melodic Gestures in Orphée aux Enfers* (1858; rev. 1874): [link](#).

The opening for reference:

Lento
Eurydice

1. La mort m'apparaît sou - ri - an - te,
Et - le m'at-tire, el - le me ten - te...

The cadence of the first verse:

moi... Mort, je t'ap - - pel - le, em - por - - te - moi...

The cadence of the second verse:

rir, out re - mai - tre, renaître et non de mou - rir!

Ascending cadence gestures thus were thoroughly embedded in musical theatrical practice by not later than 1850. *Orphée aux Enfers* and *La belle Hélène*—along with their successors in the 1860s—make ample and varied use of them.

Part 2: Rising Melodic Gestures in *La belle Hélène* (1864)

§1. Act I, opening

Orphée aux Enfers and *La belle Hélène* share many common elements, most notably a beautiful woman with a boring and ineffectual husband from whom she wants to separate, a plot driven by the machinations of those wanting to bring this about (Pluto and Zeus in Eurydice's case, Venus and Paris in Helen's), and absurd individual and communal behavior by the Gods and, in *La belle Hélène*, the Greek kings.

Here is Andrew Lamb's admirably succinct description of the plot:

Where *Orphée aux enfers* had mocked the classical mythology of Orpheus and Eurydice, *La Belle Hélène* did something similar for the story of Helen of Troy. Venus has promised the shepherd Paris (who happens to be the son of King Priam of Troy in disguise) the most beautiful woman on earth for his wife. By common consent, this is Helen, Queen of Sparta and wife of the decidedly dull King Menelaus.

For a time Menelaus's fellow kings of Greece—Agamemnon (King of Kings), Achilles (of Phthiotis), and the two Ajaxes (of Salamis and the Locrians)—prevent her from giving in to Paris's advances, but finally the High Priest Calchas [of the Temple of Venus] conspires to ensure that she does just that while convincing herself that it is all just a dream. When what has happened is revealed [and Paris takes Helen off to Troy], the kings duly vow to avenge the affront to Menelaus by launching the Trojan War. (Lamb, *150 Years of Musical Theatre*, 14)

Lamb evaluates the new work as follows: "If *La Belle Hélène* did not provide a single number to match the overwhelming popularity of the can-can from *Orphée aux enfers*, it is in almost every respect a superior work. Its libretto is far more 'of a piece' and more naturally witty, while Offenbach's music displays not only a more consistent level of inspiration but a finer sense of structure and greater depth of invention" (15). Peter Gammond, in his picture-book biography, says much the same: "The score of *La Belle Hélène* is refined and charming . . . Perhaps it lacks 'hit' tunes but it is a cohesive and balanced score with excellent songs for Helen. . . . Although *Hélène* was not considered quite the measure of *Orpheus*, it was still immensely popular and established Offenbach even more firmly as the favorite of [Paris in] the 1860s" (Gammond, *Offenbach*, 81, 83).

Of the operetta's twenty-one numbers, nine incorporate some form of an ascending cadence gesture, with four instances in Act I and five in act 3. See the table of contents below.

Here is the table of contents, with the nine numbers marked by asterisks (*) and underlining.

Act 1

Introduction

*1. Chœur "Vers tes autels, Jupin"; "C'est le devoir des jeunes filles"

*2. Air "Amours divins, ardentes flammes" (Hélène)

3. Chœur et Oreste "C'est Parthoénis et Léoena"

*Couplets "Au cabaret du labyrinthe"

4. Mélodrame

5. Mélodrame

6. Le jugement de Paris/Air de Pâris "Au mont Ida"

7a. Marche des Rois de la Grèce

*7b. Couplets "Ces rois remplis de vaillance"

8. Final — Chœur "Gloire au berger victorieux"; "Gloire! gloire! gloire au berger"

Act 2

9. Entr'acte

10. Chœur "O Reine, en ce jour"

11. Invocation à Vénus (Hélène) "Nous naissons"

12. Marche de l'oie "Le voici, le roi des rois"

13. Scène du jeu "Vous le voyez, j'ai trois"

14. Couplets /Chœur en coulisses "En couronnes tressons les roses"

15. Duo Hélène-Pâris "Oui c'est un rêve"

16a. Final "A moi! Rois de la Grèce, à moi!"

16b. "Un mari sage" (Hélène)

Act 3

*17. Entr'acte

*18a. Chœur "Dansons, aimons"

*18b. Ronde d'Oreste "Vénus au fond de nos âmes"

19. Couplets d'Hélène "Là vrai, je ne suis pas coupable"

20. Trio patriotique (Agamemnon, Calchas, Ménélas)

*21a. Chœur "La galère de Cythère"

*21b. Tyrolienne avec chœur, "Et tout d'abord"

22. Final "Elle vient, c'est elle"

1. Chorus "Vers tes autels, Jupin"

A "throw-back" or counter-example? In the opening chorus, a crowd brings offerings to the temple of Jupiter in Sparta. The cadence of an early A-section is repeated—see "A2 cadence expanded" on the third page below—and the second structural cadence (fourth page) is as emphatic a descent as one could possibly want. The same is true of the ascent in the coda (fifth page). Thus, the latter achieves its dramatic upper-register close but the balance between structural ending and coda seems barely disturbed: there seems to be little ambiguity in their respective roles. *Except that*—in score this looks obvious, but in performance the structural ending is firm but perfunctory, and the dramatic ending equally firm but also exciting and, by the early 1860s, expected. The formula is not the end; the proper ending is the more vigorous conclusion and, in this case, ascending cadence gesture.

A1

Vers tes au - tels, du pin. nous

Quat:
p

ac_courons joy - eux;

Vers tes au - tels du pin nous ac_courons joy -

Vers tes au - tels du pin nous ac_courons joy -

1^{re} Fl:
Clar:

A2

A toi nos vœux!

- eux; A toi nos vœux!

- eux; A toi nos vœux!

1^{re} Fl:
Clar:

A1

Nous voici tous à tes ge - noux, à ge - noux Vers tes au -

à tes ge - noux, ge - noux!

à tes ge - noux!

- tels du pin nous ac - cour - ns joy - eux:

Vers tes au - tels du pin, nous

Vers tes au -

A2

A toi nos vœux!

ac - courons joy - eux: A toi nos

- tels nous ac - cou - rons joy - eux: A

Tutti. *f*

A2 cadence expanded

First system of the musical score. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Nous voi-ci tous à tes ge -", "vœux! Nous voi-ci tous à tes ge -", and "toi nos vœux! Nous sommes à ge -". The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

cadential affirmations

Second system of the musical score. It includes three vocal staves and a piano accompaniment. The lyrics are: "- nous! Dieu, sou-ve - rain des Dieux, Toi, dont la", "- nous! Dieu, sou-ve - rain des Dieux, Toi, dont la", and "- nous! Dieu, sou-ve - rain des Dieux, Toi, dont la". The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A section marked "8" is indicated by a dashed line.

Third system of the musical score. It includes three vocal staves and a piano accompaniment. The lyrics are: "bar - be est d'or, E - cou - te nos ac -", "bar - be est d'or, E - cou - te nos ac -", and "bar - be est d'or, E - cou - te nos ac -". The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A section marked "8" is indicated by a dashed line. The piano part includes markings for "Harm: Cuivres." and "Cordes."

structural cadence 2

cent's. ô du - pi - ter Sta - to!

cent's. ô du - pi - ter Sta - tor!

cent's. ô du - pi - ter Sta - tor!

8

coda

Vers tes au - tels du pin. nous ac - cou - rons joyeux,

Vers tes au - tels du pin. nous ac - cou - rons joyeux,

Vers tes au - tels du pin. nous ac - cou - rons joyeux,

Vers tes au - tels du pin, nous ac - cou - rons vers tes au -

Vers tes au - tels du pin, nous ac - cou - rons vers tes au -

Vers tes au - tels du pin, nous ac - cou - rons vers tes au -

First system of musical notation for three voices (Soprano, Alto, Bass) and piano. The key signature is one sharp (F#). The lyrics are: "tels, du pin, nous ac_courons joy - eux. joy - -". The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The system concludes with a *rit.* (ritardando) marking.

Second system of musical notation, continuing the three voices and piano. The lyrics for the voices are: "eux. eux. eux.". The piano part continues with a similar rhythmic pattern, ending with a *ff* (fortissimo) marking.

2. Air (Hélène) “Amours divins, ardentés flammes”

Lamb writes that “the solo numbers for [Hortense] Schneider (“Amours divins!” in Act I, “Dis-moi, Vénus” in Act 2) make every note tell, with words and music lying perfectly on the voice” (15).

The design of “Amours divins” is in couplet form, two of them, with an orchestral coda that can be submerged under dialogue (depending on the production). The music for each couplet is in form A1 A1' A2 B B' with the principal intermediate cadence (to the dominant) at the end of A2. The binary division is strongly emphasized, in that section A is a lament, with slow chord changes and frequent accented dissonances like Bb4 in bar 3 and A in bar 4—see (a) below—but section B is an emphatic cry to the gods for love to return to the world, in which call Helen is joined by a chorus of young women—at (b) below.

(a)

A1

1^{er} COUPLET.

Amours di_vins! ar_den_tes flam_mes!

(b)

B

Il nous faut de l'a_mour, rien fut-il plus au mon_de,

f Tutti.

Here is the vocal score for the second couplet. At the end, I have included both cadences for the couplets. More on these in the comments below the score.

2^e COUPLET. A1

HELENE

Les temps présents sont plats et

PIANO.

Quat:

fa - des: Plus d'a - mour! plus de pas - si -

A1'

- on! Et nos pauvres â - mes ma -

- la - des - se meu - rent de consomp - ti -

p >

A2

- on' E_coute nous.Vé - nus. Vé - nus la

blon - de. E_coute nous.Vé - nus la blon -

rit. 4

B

- de. Il nous faut de l'a - mour,

Tutti. *fp* Cui res.

1^{er} et 2^e COUP:

— n'en fut-il plus au mon - de, Il nous faut de l'a - mour, nous vou -

Clar:
Quat:

p

— lous de l'a - mour!

B'

CHOEUR DE FEMMES. Il nous faut de l'a - mour.

Il nous faut de l'a - mour.

Harm: *f* Tutti.

Il nous faut de l'a - mour nous vou -

— n'en fut-il plus au mon - de.

— n'en fut-il plus au mon - de,

Quat:

p

suivez.

1^{er} COUP:
- lons de Pa-mour!

2^e COUP:
- lons de Pa-mour! a tempo.

f tutti:

A harmonic reduction of the A-section shows clear emphasis on \wedge_3 (as A4) and the interval \wedge_1/\wedge_3 at the beginning. In this context the extension to \wedge_5 (as C5) is a cover tone and its descending third is boundary play. By bar 17, the cover tone is much more prominent—and the cadence closes on it in bar 25—but one can hear a \wedge_2 on V (interrupting \wedge_3 on I) easily below the \wedge_5 , all the more so thanks to the chromatic Ab4 in bars 15-16.

\wedge_3 c.t. (\wedge_2)

(\wedge_2) \wedge_5 =c.t. \wedge_2 \wedge_5

Also confirming \wedge_3 are the flutes in bars 7-9—see at right—although it is perhaps telling that we never hear the figure again.



In the B-section, the relation of principal tone and cover tone shifts up a triadic degree, to \wedge_5/\wedge_8 from the A-section's \wedge_3/\wedge_5 —see bar 27 below. The boundary play has become an inner line covering the same $\wedge_5-\wedge_4-\wedge_3$, or C5-Bb4-A4, as before. The cadence for the first couplet is complex in the voice part, although that is by no means unusual in the nineteenth-century stage repertoire. The inner voice with imagined G4 is largely buried in the texture—what one hears in performance as the secondary voice is the Bb4-A4 in the choir (arrows). In the second couplet, the choir's Bb4-A4 is heard above the rising line in the soprano, the result being a wedge figure with the solo part below.

Given the interval frame C5/F5 in the B-section, the temptation to move the cadence figure into the upper octave must have been compelling for at least some Helens over the years. See at (a) below and the simple, smooth voice leading against the choir at (b).

3. Couplets (Orestes and Calchas) "Au cabaret du labyrinthe"

A straightforward example where the $\wedge 5$ - $\wedge 8$ dominates throughout and both emphasis to $\wedge 6$ and simple rising lines may be heard throughout. The design is A B C1 C2. The introduction, opening of A, opening of C1 and C2, plus the final cadence are shown below. In the latter, note $\wedge 5$ substituting for $\wedge 7$ in the voice while the orchestra plays $\wedge 7$.

ORESTE. **A**

1^{er} COUP: Au ca-baret du la-by-rin-the Cet-te nuit j'ai sou-pé mon vieux.
 2^e COUP: C'est a-vec ces da-mes qu'Ores-te Fait danser l'argent à pa-pa;
 3^e COUP: Re-gardez ces pe-tits nez ro-ses, Pe-tites mains et pieds mi-gnons,

1^{re} VOIX

Clar: Cors.
Quat:

A-vec ces da-mes de Co-rin-the, Tout ce que la Grè-ce a de mieux.
 Pa-pa s'en fi-che bien au res-te. Car c'est la Grè-ce qui paie-ra.
 Et toutes ces pe-ti-tes cho-ses. Qui font les grandes pas-si-ons

C1
ORESTE.

fp Tzing la la, tzing la la, O-ya Kephale. Kephale. o la la!

f *p*

fp Tzing la la, tzing la la, O-ya Kephale. Kephale. o la la!

f *p*

C2

Tzing la la, tzing la la, O-ya Kephale, o ya. oh la la!

Final cadence:

Tzing la la, tzing la la, O-ya Kephale. o ya oh la la!

cres. *f* ^6 ^5 ^7 ^8

§ 2. *La belle Hélène*, Act I, ending

7b. Couplets des Rois (Ajax, Achilles, Menelaus, Agamemnon) “Ces rois remplis de vaillance”

The Greek kings introduce themselves via this strophic form, which of course goes four times through the same design: A1 A2 B1 B2 / A1 A2 B1 B2 / A1 A2 B1 B2 / A1 A2 B1 B2. (The first statement takes care of both kings named Ajax.)

See the opening of the orchestral introduction below, from the piano score, then the orchestral strings. This short passage is used as a “separator” and transition for each of the four verses. The interval frame $\wedge 5/\wedge 8$ is bracketed and the chromatic ascent toward but not quite reaching $\wedge 8$ to close is marked with an arrow. A secondary line runs down from C6 in bars 3-4; it is followed an octave lower in the violas but the final note is Bb4, not the G5 that I imagine in the piano score. (The horns, not shown, do bring a line down A4-G4-F4.)

The piano score is in 2/4 time, marked *ff*. The right hand features a series of chords and arpeggiated figures, with a bracketed interval frame $\wedge 5/\wedge 8$ and an arrow indicating a chromatic ascent. The left hand plays a rhythmic accompaniment of chords and eighth notes. A note labeled (G4) is marked in the right hand.

The orchestral string score is in 2/4 time, marked *f*. It includes staves for Violine I, Violine II, Viola, and Violoncello. The Violine II staff has a circled section of notes. The Viola staff has a circled section of notes. The Violoncello staff has a circled section of notes.

The arrangement of interval frame above and a secondary \wedge_3 , as A4, below, continues into the vocal statements:

A1

Ces Rois rem - plis de vaillan - ce plis de vaillance plis de vaillan - ce

p

C'est les deux A - jax...

ORESTE.

Les deux les deux A - jax!

CHALCITAS.

Les deux les deux A - jax! 1^e

Tutti.

Here is the end of B2 and the transition passage:

B2 ORESTE.

p Ces Rois rem - plis de vaillan - ce plis de vaillan - ce C'est les deux A -

f Trombe

- jax Ces Rois remplis de vaillance plis de vaillance C'est les deux A - jax!

ff Tutti.

And here, continuing onto the next page, is the version of B2 for the final couplet. Note the high-register affirmation to close in the voice parts.

Le Roi bar - bu qui s'avan - ce Bu, qui s'avan - ce C'est A - ga - mem -

f

First system of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics for all three voices are: "non Le roi bar - bu qui s'avan - ce Bu, qui s'avan - ce C'est A - ga - men -". The piano part consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and moving lines.

Second system of the musical score. The vocal staves continue with the lyrics: "non A - ga, A - ga, A - ga - men - non!". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note accompaniment. The system concludes with a trill (tr.) in the right hand and sustained chords in the left hand.

§ 3. *La belle Hélène*, Act 3, opening

17. Entr'acte

Act 3 takes place on the beach in Nauplia (among other things, that is necessary for the plot, as Paris is to sail away with Helen at the end). The entr'acte provides a jaunty, festive opening. The beginning focuses on Δ_3 with Δ_5 above as cover tone (circled notes). The ending is a formula cadence (beamed in the upper voice) followed by a coda that turns the direction upward to close (circled).

Beginning:

The beginning of the Entr'acte is shown in a two-staff musical score. The top staff is for the Flute (Fl.) and the bottom staff is for the Quartet (Quat.). The key signature has one flat (B-flat) and the time signature is 4/4. The Flute part begins with a circled note (F4) and a circled note (F5) in the second measure, which are the Δ_3 and Δ_5 cover tones mentioned in the text. The Quartet part provides a harmonic accompaniment with chords and moving lines.

Ending:

The ending of the Entr'acte is divided into two sections: "cadence" and "coda". The "cadence" section is marked with a piano (*p*) dynamic and features a beamed eighth-note figure in the upper voice. The "coda" section is marked with a forte (*f*) dynamic and features a rising melodic line in the upper voice, which is circled at the end. The score is written for a piano with multiple staves, showing the interaction between the upper and lower voices.

18. Chorus "Dansons, aimens"

This chorus is the first part of no. 18. Its design is A B A C A D, where D is a coda. The emphatic vocal figure of A is shown at the right.

The orchestra carries the tune, as shown below. Note the strong emphasis on ^8, as G5, throughout, and the simple descent to ^5 in the cadence to the dominant. At the end of A (not shown), the chorus voices finally join the orchestra in leaping upward from ^5.

A

Dan - sons!

Dan - sons!

Dan - sons!

f Tutti. *p*

p Quat.

f

p Tutti.

ai - mons

ai - mons

ai - mons

f

Bu - vous chan - tons dan -

Bu - vous chan - tons dan -

Bu - vous chan - tons dan -

Tutti. *p* *f* *p* *f*

D (coda)

sons Et tré - mous - sons - nous a - vec ver - ve Gloire

sons Et tré - mous - sons - nous a - vec ver - ve Gloire

sons Et tré - mous - sons - nous a - vec ver - ve Gloire

f

à Vé - nus Gloire à Bac - chus Et très - mous - sous -

à Vé - nus Gloire à Bac - chus Et très - mous - sous -

à Vé - nus Gloire à Bac - chus Et très - mous - sous -

Tutti

nous a - vec ver - ve Gloire à Vé - nus Gloire

nous a - vec ver - ve Gloire à Vé - nus Gloire

nous a - vec ver - ve Gloire à Vé - nus Gloire

à Bac - chus Gloire à Vé - nus Gloire à Bac -

à Bac - chus Gloire à Vé - nus Gloire à Bac -

à Bac - chus Gloire à Vé - nus Gloire à Bac -

chus Gloire à Bacchus Gloire à Bacchus Gloire

chus Gloire à Bacchus Gloire à Bacchus Gloire

chus Gloire à Bacchus Gloire à Bacchus Gloire

à Vé - nus Gloire à Bac - chus!

à Vé - nus Gloire à Bac - chus!

à Vé - nus Gloire à Bac - chus!

8

18. Ronde (Orestes) "Venus au fond de notre âme"

The second part of no. 18 is a recitative. The third is labeled "Ronde," though it actually consists of two couplets in the design A B C, where the chorus joins Orestes in the second half of each (short) section.

Here is the cadence ending the recitative and linking to the orchestral introduction to the ronde.

This musical score shows the vocal line for Orestes and the piano accompaniment. The vocal line begins with a recitative marked *rit.* and ends with a cadence. The piano accompaniment features a series of chords and a melodic line. The tempo and mood change to *All^o moderato.* for the 'Ronde' section, which starts with a new key signature of two sharps (D major) and a new tempo marking.

ORESTE. *f* *rit.* *All^o moderato.*

_mour Un im-men-se be- so-in de plai-sir et d'a- mour.

Here is the first phrase of section A.

This musical score shows the vocal line for Orestes and the piano accompaniment for the first phrase of section A. The vocal line begins with a new key signature of two sharps (D major) and a new tempo marking. The piano accompaniment features a series of chords and a melodic line.

ORESTE.

Vé-nus au fond-de notre â-me Al-lume un feu dé-vo-rant.

On the next pages find section D, with its emphatic ascending cadence in the solo part.

C

A Leu-ca-de à Leu-ca-de A Leu-ca-de le ge-

neur! A Leu-ca-de à Leu-ca-de A Leu-ca-de le-gè-

neur! A Leu-ca-de à Leu-ca-de A Leu-ca-de le-gè-

A Leu-ca-de à Leu-ca-de A Leu-ca-de le-gè-

A Leu-ca-de à Leu-ca-de A Leu-ca-de le-gè-

A Leu-ca-de à Leu-ca-de A Leu-ca-de le-gè-

CFR

neur A Leu-ca-de à Leu-ca-de le gè-neur le gè-neur!

cres.

neur A Leu-ca-de à Leu-ca-de le gè-neur le gè-neur!

neur A Leu-ca-de à Leu-ca-de le gè-neur le gè-neur!

neur A Leu-ca-de à Leu-ca-de le gè-neur le gè-neur!

§4. *La belle Hélène*, Act 3, ending

21a. Chorus and couplets (Orestes) “La galère de Cythère”

The first part of no. 21 is a brief pastoral chorus, the design being A1 A2 B1 B2 A1'. A good example of parallel cadences: at (a) below is A1, (b) is A1'.





A1' *f*



La ga - lê - re De Cy -



- thè - re Par i - ci La voi - ci La voi - ci La ga -



- lê - re La voi - ci!

21b. Tyrolienne and chorus

The Tyrolienne is not a waltz number, but it does invoke yodeling figures that justify the title. After an initial *Moderato* section, the design is A B A cadence, coda. Pitch design is a thorough mash-up of $\wedge 3$ (C#5, later even a yodeling C#6) and $\wedge 5$ (E5), yet the cadence rises to $\wedge 8$ (A5).

A *Allegretto.*
 ORESTE, PARTE et LECENA. *p*
 Il est gai, soyons gais, il le faut, il le veut!
 MÉNÉLAS et ACHILLE. *p*
 Il est gai, soyons gais, il le faut, il le veut!
 PARIS.
 gai, soyez gais, il le faut, je le veux! Je suis
 2 AJAX avec les 2^{ds} Ténors. *p*
 Il est gai, soyons gais, il le faut, il le veut!
 AGAM: et CALCHAS avec les Basses. *p*
Allegretto.

Here is the beginning of the B section.

The musical score is for the beginning of the B section of 'La belle Hélène' by Offenbach. It is written in 2/4 time, key of D major (two sharps). The score consists of three systems, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with a melisma 'La...' followed by the word 'PARIS.' in all caps. The lyrics continue: 'la i - tou - la la la la La i - tou - la la la la'. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

System 2: The vocal line continues with 'la i - tou la la la la la i - tou la la la Je suis'. The piano accompaniment continues with the same harmonic pattern. The word 'Tutti.' is written below the piano part.

System 3: The vocal line continues with 'gai soy.ez gais il le faut je le veux Je suis gai soy.ez gais il le'. The piano accompaniment continues with the same harmonic pattern.

Here is the approach to the cadence. Note especially the dramatic stop on ^6 (F#5).

First system of the musical score. The vocal line (treble clef) has the lyrics: "faut je le veux Tra la la la la la la Lai la la Lai la la la". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Second system of the musical score. The vocal line continues with: "lai la la la Tra la la la la la la la la Tra ta ta ta ta ta". The piano accompaniment continues with similar rhythmic patterns.

Third system of the musical score. The vocal line has the lyrics: "ta tra ta ta ta ta ta Je suis gai soyez gais il le faut je le". The piano accompaniment includes a section labeled "cadence" and "cresc.". The lyrics continue on the next line: "la la la Il est gai soyons gais il le faut il le".

Fourth system of the musical score. The vocal line has the lyrics: "veux Je suis gai soyez gais il le faut je le veux!". The piano accompaniment includes a section labeled "cresc.". The lyrics continue on the next line: "veut Il est gai soyons gais il le faut il le veut!".

Here is a reading from $\wedge 5$ with a simple ascent to $\wedge 8$ in the dramatic final cadence. It positions the yodeling notes nicely as cover tones (the voices “reach over”) and, as noted, assumes an imagined A5 in the formula cadence.

The musical score is presented in three systems, each with a piano accompaniment in 2/4 time and D major. The first system, labeled 'A', shows a yodeling melody in the right hand with a 'cres.' marking. The second system, labeled 'B', continues the yodeling melody. The third system, labeled 'A', features a yodeling melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'cres.', 'f', and 'ff'.

System 1 (A): The right hand features a yodeling melody with a 'cres.' marking. The left hand provides a steady bass line.

System 2 (B): The right hand continues the yodeling melody. The left hand provides a steady bass line.

System 3 (A): The right hand features a yodeling melody. The left hand provides a steady bass line. The system concludes with a dramatic final cadence marked '(A5) cadence' and 'ff'.

The additional annotations below highlight the continuing attention to $\wedge 6$ and paired $\wedge 5$ - $\wedge 6$ s throughout.

A

B

A

(A5) cadence

Three Schenkerian readings:

First, a descent from $\wedge 5$ in the formula cadence, conceived here as middleground, followed by the simple ascending line to $\wedge 8$, as background.

Now, a plausible reading with descent from $\wedge 5$. One achieves this reading by elevating the formula cadence to background and submerging the final cadence in coda figuration.

Finally, a reading—I won't call it plausible—with a descent from \wedge_3 . This might be useful for a parodistic reading of the whole, but otherwise suggests the remarkable extent to which \wedge_3 has been replaced by \wedge_5 as principal melodic note in music for stage by the early 1860s.

The musical score is for a piano accompaniment in D major, 2/4 time. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic line. The second system continues the piece with similar notation. Annotations include \wedge_3 , (N), $\wedge_2 \wedge_1$, and (\wedge_3) above the notes, and *sf*, *cres.*, *f*, and *ff* below the notes.